

Stupete novum

Givanni Battista Bassani

Grave

Alto

Bass

Stu - pe - te, stu - pe - te no-vum sy-dus in e - the-re ru-ti - lan - do co-rus-cat le-

5

A

Cb.

ti - ti-am co-mi-ta - tur in coe - lo. In - fe-ris mi-ni - ta - tur do-lo-res ter - ri-co-lis e - lar -

Allegro

9

A

Cb.

gi - tur con-ten - tus. Gau-det e-ther ter - ra__ ri-det.

13

A

Cb.

Gau-det e-ther ter - ra__ ri-det fle-ge-ton-tis tre - mit nox, _____

Stupete novum

2
16

A

— fle-ge-ton - - - - - tis tre-mit nox, fle - ge - ton - tis — tre - mit

16

Cb.

19

A

nox. O - vant po - li af - fir - mant.

19

Cb.

22

A

A - stra ter - re cun - cta ca - nunt cas - tra so - la ta - - - - - cet, so - la ta - - - - -

22

Cb.

25

A

- cet, so - la ta - cet or - ci vox so - la ta - cet or - ci vox. Gau - det e - ther ter - ra —

25

Cb.

29

A

ri - det. Gau - det e - ther ter - ra — ri - det fle - ge - ton - tis tre - mit

29

Cb.

The musical score is written for Soprano (A) and Contrabass (Cb.) in G major (one sharp) and 2/16 time. The lyrics are in Latin. The score is divided into systems, with measure numbers 16, 19, 22, 25, and 29 marking the beginning of new sections. The Soprano part features a mix of eighth and sixteenth notes, often beamed together, with some rests. The Contrabass part provides a steady accompaniment with eighth and sixteenth notes, sometimes including triplets. The lyrics are: 'fle-ge-ton - - - - - tis tre-mit nox, fle - ge - ton - tis — tre - mit', 'nox. O - vant po - li af - fir - mant.', 'A - stra ter - re cun - cta ca - nunt cas - tra so - la ta - - - - - cet, so - la ta - - - - -', '- cet, so - la ta - cet or - ci vox so - la ta - cet or - ci vox. Gau - det e - ther ter - ra —', and 'ri - det. Gau - det e - ther ter - ra — ri - det fle - ge - ton - tis tre - mit'.

32

A

noX, _____ fle-ge-ton - - - - - tis tre-mit

Cb.

35

A

noX, fle - ge - ton - tis — tre-mit noX.

Cb.

39

A

Proh do - lor in - ten - sus, proh sum - mi gau - di - a ten - tus nec dul - ces fun - dunt

Cb.

42

A

can - tus ci-et il - le que-re - las dum vic-triae co-ro-na-ta fi-des A-che-ron - te tri -

Cb.

46

Allegro

A

um-phat, tri - um-phat. Tri - um-phat in coe-lo. Tri -

Cb.

Stupete novum

4

53

A

um-phat in Coe-lo sanc - tis - si-ma fi - des, sanc - tis - si-ma__ fi - des,__

53

Cb.

61

A

sanc - tis - si-ma__ fi - des.__

Grave

Et

61

Cb.

69

A

tu sus - pi - ran - do do - len - do plo - ran - - -

69

Cb.

73

A

- - - - do, do - len - do plo - ran - - -

73

Cb.

The musical score is written for Soprano (A) and Contrabass (Cb.) parts. It begins with a key signature of one sharp (F#). The Soprano part starts at measure 53 with the lyrics 'um-phat in Coe-lo sanc - tis - si-ma fi - des, sanc - tis - si-ma__ fi - des,__'. The Contrabass part starts at measure 53 with a bass line. At measure 61, the Soprano part continues with 'sanc - tis - si-ma__ fi - des.__' and the Contrabass part continues. At measure 69, the Soprano part has 'tu sus - pi - ran - do do - len - do plo - ran - - -' and the Contrabass part has a corresponding bass line. At measure 73, the Soprano part has '- - - - do, do - len - do plo - ran - - -' and the Contrabass part continues. A 'Grave' tempo marking is placed above the Soprano staff at measure 61. The score ends at measure 73.

77

A

- - do. In - fer - ne quid vi - des, quid vi - des? Tri-

77

Cb.

82

A

um-phat in coe-lo. Tri - um-phat in coe-lo sanc - tis - si-ma fi - des, sanc-

82

Cb.

90

A

tis - si-ma__ fi - des,__ sanc - tis - si-ma__ fi - des.__

90

Cb.

100

A

Ah vi - des be - a - tum nos - trum in - ter an - ge - lo - rum

100

Cb.

105

A

ag - mi - na ad ce - les - ti - a reg - na trans - fer - ri vi - des ad or - to - do - xae aug - men - tum

105

Cb.

109

A

fi - di - cen in ter - ris - e - mi ca - re pro - ten - ta vi - des te - me - ri - ta - tis ar - do - res sub con -

109

Cb.

6

113

A

Aria
Soave

fu - so ti - bi ci - ne - re ex - tin - gui. Vi - des mi - ser que cer - ne - re do - let.

113

Cb.

117

A

Vi - des mi - ser - que cer - ne - re do - let que - is ex - ur - git sev - is - si - ma sors que - is ex - ur - git sev - is - si - ma

117

Cb.

120

A

sors que-is ex-ur-git sev-is-si-ma sors est in coe-lo le-tis-si-ma

120

Cb.

123

A

vi-ta, est in coe-lo le-tis-si-ma vi-ta ter-rae ne-quit vel ra-bi-deu-

123

Cb.

126

A

ni-ta sti-git um-bras in du-ce-re mors, sti-git um-bras, sti-git um-bras in-du-ce-re mors.

126

Cb.

129

A

vi-des mi-ser que cer-ne-re do-let, vi-des mi-ser que cer-ne-re

129

Cb.

132

A

do-let que-is ex-ur-git sev-is-si-ma sors, que-is ex-ur-git sev-is-si-ma sors que-is ex-ur-git sev-is-si-ma

Cb.

135

Presto

A

sors. Al-le-lu-ia, al - - - - - le-lu-

Cb.

139

A

ia, al-le-lu-ia, al-le-lu - ia, _____ al-le-lu-ia, al-le -

Cb.

143

A

ia, al-le-lu-ia. Al-le-lu-ia, _____

Cb.

143

147

A

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia, al - - - - -

Cb.

150

A

le - lu - ia, al - le - lu - ia, al - le - lu - ia, - - - - -

Cb.

154

A

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia. Al - le - lu - ia, al - -

Cb.

158

A

le - lu - ia, al - le - lu - ia, al - le - lu - ia, - - - - -

Cb.

Stupete novum

10

162

A

162

al - le - lu - ia, al - le - lu - ia, al - le - lu - ia.

Cb.